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Art Publications.

RECENT MAGAZINE ARTICLES.

AMERICAN ARTISTS, OUR. VII. John J. Enneking and T. W. Wood. Ill. S. W. Benjamin. *Wide Awake*, July and Aug. ARCHITECTURE AT THE SALON OF 1879. Builder, July 5. ARCHITECTURAL MUSEUMS AND THEIR FUTURE. Builder, July 5. ART SCHOOLS OF PHILADELPHIA, THE. William C. Brownell. Scribner's, Sept., 14 pp. ART, THE DEVELOPMENT OF. III. National Quarterly Rev., July, 17 pp. ART, THE LATEST LITERATURE OF. H. Van Brunt. Atlantic Mo., Aug., 9 pp. ART, TALKS ON. VIII., IX. W. M. Hunt. Dwight's Jour. of Music, June 21, July 5. AUTOTYPE AND ITS RELATION TO ART. Art Jour., July. BRAZEN GATES FROM BALLAWAT. Builder, June 21, 3 pp. CARICATURE, A HISTORY OF. I. Godfrey Wordworth Turner. Ill. Magazine of Art, June, 4 pp. DADO, THE STORY OF A. Wyke Bayles. Ill. Magazine of Art, June, 3 pp. ENGRAVING ON WOOD. IV. Sarah E. Fuller. Ill. Young Scientist, June, 2 pp. EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS. Ill. Magazine of Art, June, 4 pp. FAÏENCE D'OIRON. St. Nicholas, Sept. FIFTY YEARS OF AMERICAN ART. Benjamin. Harper's Mag., Sept., 15 pp. FRENCH AND ENGLISH PICTURES. Cornhill Mag., July. GROSVENOR GALLERY SUMMER EXHIBITION. C. E. Pascoe. Art Jour., July, 2 pp. IRON SMITH, THE. M. Mauris. Art Jour., July and Aug. KING COLLECTION OF ENGRAVED GEMS. Barnet Phillips. Harper's Mag., Sept., 10 pp. OLD MASTERS, CHARLES BLANC ON THE. Builder, June 21. OUR LIVING ARTISTS. Peter Graham, A.B.A. W. W. Fenn. Ill. Magazine of Art, June, 4 pp. PAINTING AND ETCHING, WHISTLER ON. W. C. Brownell. Ill. Scribner's Mag., Aug., 15 pp. PARIS SALON OF 1879. Lucy H. Hooper. Art Jour., July, 2 pp. PICTURES OF THE YEAR. II. Ill. Magazine of Art, June, 1 pp. RENAISSANCE CHURCHES. H. W. Pratt. Builder, June 21. ROYAL ACADEMY, THE. I. C. E. Pascal. Art Jour., July, 3 pp. SALON DE 1879. P. Petroz. Revue Philosophie Positive, July, 14 pp. SUBURBAN HOUSE, DESIGN FOR. Ill. Manufacturer and Builder, July. THREE ENGLISH PORTRAIT-PAINTERS. III.—Lawrence. Ill. Magazine of Art, 5 pp. TREASURE-HOUSES OF ART. I. Ill. Magazine of Art, June, 4 pp.

BOOKS.

THE GRAMMAR OF PAINTING AND ENGRAVING. Translated from the French of Charles Blanc by Kate Newell Doggett. Chicago: S. C. Griggs & Co.—This handsomely illustrated book will be found useful and instructive to all amateurs of art, for it contains in a condensed and well-classified form a large quantity of technical and theoretical information on art, which, in this age of enlightenment, seems to be expected in men who aspire to be either artists or critics, but which it is very difficult and tedious to acquire by experience. The author very justly says in his preface that the necessity of such a work as this first occurred to him when he left college, where he had acquired a thorough classical education, but was totally ignorant about art; yet everywhere he found art associated so closely with history that it was difficult to follow one without learning about the other.

The first part of the book treats of the art of painting in a theoretical manner, giving painting and sculpture a common cradle, architecture. Painting, first only used to decorate the walls of temples, soon detached itself from them and became an independent art. The great art of antiquity, however, was sculpture, for the ancients considered their gods only as perfect men, rendered immortal by beauty; when Christianity came and beauty of the soul took precedence over beauty of the body, then painting became the first of arts.

A very interesting chapter treats of the defect of too minute or exact a representation of nature in painting. "The greater the truth, the more the falsehood betrays itself; the more deceitful the painting, the less it deceives us." After treating of the philosophy of painting, the work goes on to analyze methods of composition, drawing, and coloring, giving some good hints and serious scientific information about color. An especially valuable portion of the book, and one which we cordially commend to the attention of readers, treats of the different kinds of paintings—in oils, pastels, enamels, gouache and aquarelle, miniature, upon glass, encaustic painting, fresco painting, and wax painting. Incidentally the volume is replete with sound information about the great masters and the different schools of art, the latter part of it treating of engraving and work in black and white.

TANAGRA FIGURINES. Boston: Houghton, Osgood & Co.—We are surprised and rather disappointed at not finding among the illustrations of this timely volume any of the charming figurines which were recently presented by Mr. T. G. Appleton to the Boston Art Museum. Perhaps we had a right to look for them in a work coming from a Boston publishing house. The illustrations of the book, we believe, are reproductions from the photographs exhibited at the Paris Exposition last year. They are printed by the autotype or some similar process. They are very good and extremely interesting. Looking at the costumes of the women, which bear such a striking affinity to those of to-day, it is almost impossible to imagine that they date over three hundred years before the Christian era. The letterpress is by Miss Curtis, of Boston, whose name, however, does not appear on the title-page. The indebtedness of the writer to the French and German works, from which her information is chiefly drawn, is fairly acknowledged at the beginning of the volume; but among the authorities on the subject quoted we do

not find the name of François Lenormand. This is worthy of remark, for probably the best articles about the Tanagra figurines have come from his pen. The Scribners, we have understood for some time, have had in preparation for their magazine a finely illustrated paper on the figurines. The publication of the present volume will stimulate the interest in its appearance.

MAGAZINES.

THE ART JOURNAL FOR AUGUST continues the very artistic series of "Landscape in American Poetry," and the drawings by J. Appleton Brown are admirably interpreted by the engraver. Much of the success of this series doubtless is due to the fact that the artist thoroughly understands how to adapt his work to the mechanical requirements of wood-cutting. A representation of Ames Van Wart's Indian vase is given, perhaps out of patriotic regard for the subject and the sculptor, for the original cannot certainly be regarded as any great tribute to American art. The vase is not Indian in spirit, and the two uncomfortably seated warriors, the buffalo heads, and the hunting scene in bas-relief are hardly sufficient to make an Indian vase out of a vessel with an Italian outline. A continuation of Mr. Mauris's article on The Ironsmith's work, which is profusely illustrated, is a feature of the number.

THE SEPTEMBER NUMBER OF HARPER'S MAGAZINE is very attractive. One of the most interesting articles is that on "The King Collection of Antique Gems," which has been prepared and illustrated with commendable rapidity, while the purchase of the collection by Mr. John Taylor Johnson for the Metropolitan Museum of Arts is still fresh in the memory of the public. The paper, which shows sound knowledge of the mysteries of the glyptic art, is from the pen of the scholarly Mr. Barnet Phillips. The sixteen illustrations are very close and clever reproductions of the original gems. Mr. Benjamin's second instalment of his carefully written essay, "Fifty Years of American Art," is fully illustrated. Most of the other articles and engravings are above the average magazine standard of excellence. A charming little figure, by the way, is that of "Tacy Keep," and makes a delightful picture.

SCRIBNER'S FOR SEPTEMBER is on the whole, we think, a better number than the "Midsummer" one. Admirable as were some of the features of the latter, it can hardly be said that the interpretation of Whistler's paintings was a success. His work is hardly capable of satisfactory delineation—at least in a small wood-cut. His etchings, despite his ragged style of rapid execution, perhaps are more suitable for magazine illustration. However this may be, those who have seen the original of his portrait of himself—an arrangement in black and tan, it might be called—will not be at all surprised that it engraves no better than we find it in the August number of Scribner's. But let us speak of the September issue, which is before us. Mr. George Houghton's article on Sandy Hook is full of information and contains much that is quite new. The practice of giving two or more illustrations on a single block—while it may be made effective sometimes in the way of variety—certainly loses its charm when followed to the extent of six such illustrations in a single article. The work of both artist and engraver is excellent. Mr. Church shows some of his happiest fancies and best drawing, which are conscientiously interpreted. "The Art Schools of Philadelphia" is one of the best of Mr. W. C. Brownell's contributions to the magazine. The information it contains is to be commended to the consideration of those in charge of our New York art schools, which we are afraid must suffer by comparison with those of our Pennsylvania neighbor. Most of the illustrations, which are by pupils of the schools of the Pennsylvania Academy, are very good. "The Documents in the Case" is a romance told entirely by means of documents, the ingenious authors being J. Brander Matthews and H. C. Bunner, editor of Puck.

ST. NICHOLAS FOR SEPTEMBER is full of amusing reading for the little folks, and admirable illustrations, which, for their artistic excellence, will be best appreciated by children of larger growth, although they are of just such subjects as will delight the little ones. We especially commend to the bigger children aforesaid—particularly those who love rare China toys—the article on "Faïence d'Oiron," which is quite worthy of a place in Scribner's Magazine. While written in simple language, it is full of information of interest to collectors, and contains some illustrations of specimens of the famous "Henri II." ware, which are given, we believe, in no book on ceramics published in this country.

WIDE AWAKE FOR AUGUST is full of good things for the little ones. Most of the illustrations are excellent. We are almost ashamed to say how much we enjoyed those representing the adventures of "The Three Little Pigs;" they are comical in the extreme. Mr. S. G. W. Benjamin has an interesting article on Mr. Thomas W. Wood, the artist, of whom a capital portrait is given. Miss Ella Farman knows exactly the kind of magazine that will please the children, and in her efforts in this direction it is evident that she is well supported by Messrs. D. Lothrop & Co., the enterprising publishers. A more welcome visitor to the fireside than Wide Awake it would be difficult to find.

ETCHINGS AND ENGRAVINGS.

THE remarkable merits of French etching at the present day are well illustrated by recent transcripts of Velasquez's "Infanta Margarita," Da Vinci's "Mona Lisa," Corot's "The Pond," Rousseau's "Coucher de Soleil," and Constable's "The Valley Farm." The gem of this series is the etching of Da Vinci's famous picture by M. Jacquemart, who has success-

fully reproduced that "immortal smile" which has delighted so many generations of men and women.

MR. FREDERICK KEPPEL, who has been in Europe all the summer on a collecting tour, has recently sent home some remarkably fine etchings and engravings. Among the former is an admirable interpretation by Rajon of Gainsborough's portrait of Mrs. Siddons. All who have visited the National Gallery in London will remember the picture of the famous actress in her striped blue and white dress, buff shawl, and black-trimmed hat of the style which will always be associated with the alleged Gainsborough portrait of the alleged Duchess of Devonshire. Two etchings by that graceful "peintre graveur," Maxime Lalanne, are good examples of his style. Among the engravings which we would select for particular notice if we had the space to spare are a splendid proof of Sharpe's famous plate of Guido Reni's "Doctors of the Church Consulting upon the Immaculateness of the Virgin"—probably the best specimen of line engraving ever done in England—and a print of Guérin's "L'Aurore et Cephele," by the Swiss engraver Foster. To these we would add the fine proof of William Woollett's engraving of Claude Lorraine's "Temple of Apollo," and Zuccarelli's "Macbeth on the Heath," by the same engraver.

WE have received from Mr. Henry B. Bult an early proof of an etched portrait of the artist Leutze, which is the first of a series of etchings of American painters to be brought out by this dealer. A visit to Mr. Bult's rooms will afford the opportunity for interesting study of the respective merits of the old and new schools of etching, engraving and water-color drawing. Of the last named the best example is to be found in the contrast of the broad impressionist style shown in a landscape by T. C. Farrer, and the elaborately minute treatment of a slightly similar subject by W. J. Bennett. There is an oil-painting—unfinished—by the latter, of Jersey City as it was about fifty years ago, which some day will have especial interest for antiquarians. Among other original drawings are some by George Cruikshank and one by his brother, J. R. Cruikshank; an illustration of Washington Irving's Tales, called "The Poor Devil Author," by F. O. C. Darley; a sepia sketch by Bartlett; a full-length portrait of Kane, the Arctic explorer, by J. B. Wandesford, and an interesting specimen of the work of the caricaturist Rowlandson (the rival of Gilray), representing the wicked old Duke of Queensborough on one of his "pleasure" rounds. Mr. Bult's collection also includes an original wood-cut block by Alexander Anderson, the father of American wood-engraving, and some curious old miniatures.

TWO prints of curious interest were recently discovered gummed beneath the cover of a manuscript in the town library at Lüneberg. The first represents a company of twelve women and two fools dressed in costumes of the fifteenth century. Two of the women hold up a large veil, and around them and with them all the others fight and struggle together as if to gain possession of this article of female attire. It would seem as if some satire were intended, for the long ears of the fools are in accordance with the horned head-dresses of the women. The other plate represents a musical pair sitting in a bath, and is signed with the name "Israel," so that it was doubtless executed by Israel van Mecken.

A CORRESPONDENT of Scribner's Monthly writes from Venice to that magazine that an invaluable collection of Piranesi's engravings—the identical set of volumes known as the Pope Gregory XVI. copy—is for sale, in the hope that some of our New York institutions may obtain it. With the same purpose he writes that he heard in Rome that one of the most famous of Raphael's heads—engravings and photographs of which have made it familiar as household words—is also to be sold. "Why," he asks, "does not some New York collector or public institution obtain the prize of Raphael's 'Apollo and Marsyas' (belonging to Mr. Morris Moore, of Rome), one of the most exquisite and perfect examples of the art of the Renaissance." The editor of Scribner's promises an account and engravings of this celebrated picture in an early number of the magazine.

MR. JAMES JACKSON JARVES has lately acquired a collection of upwards of six hundred drawings with the view of securing them for this country. No such collection has ever been obtained by the United States. The collection was made mainly in the last century by Count Maggiori, of Fermo, a writer on art and member of the Academy of Bologna. Additions have been made in the present century from other collections, especially the Marietti and that of the Artist Angelini, who died forty years since at Bologna. It is considered by good judges to be one of the best in Italy. There are very few drawings of the "quattrocentisto" artists. The strength of the collection lies in those of the two following centuries, and it is remarkable that so rich and varied a series could be obtained in Italy, seeing that it contains so many drawings of the Spanish, German, and Flemish, as well as of the Italian schools. The drawings are in admirable condition, for the most part of excellent quality.

THE London publishers of etchings and engravings do not seem to have much fear about the "hard times" complained of there, judging from the expense they are incurring in bringing out new works. Dunthorne has issued a fine etching by M. Rajon of J. D. Linton's "Les Emigrés," and also an etching by A. Mongin, after H. G. Glindon's picture, "Polite Robbers," exhibited last year at Burlington House. Arthur Lucas gives an exquisite engraving of Marcus Stone's chef-d'œuvre, "Sunshine and Shadow." It is the work of George H. Avery. The Fine Art Society has issued a clever etching by Slocombe of Forbes Robertson's excellent portrait of the late Samuel Phelps as Cardinal Wolsey.